dutar. Such composers as M.Burhanov, Y.Rajabiy, A.Rasulov, K.Jabborov, T.Jalilov are among them. Throughout their careers, they worked tirelessly for the development of Uzbek music and created songs.

Theoretical and practical bases of art criticism, issues of national and local styles, works of music theorists, musical views, pre-Islamic traditions and folklore styles also appealed to the theories of creative teachers in the preparation of this research work. Their life and work, as well as their performance styles and the basics of performance schools, were explored.

The article analyzes the research conducted by musicologists I.Rajabov, F.Karomatli, O.Matyokubov, A.Nazarov, R.Abdullaev, J.Rasultoev, O.Ibragimov, S.Saidiy, R.Yunusov on the study of the musical heritage of the peoples of Central Asia. It addresses the method of comparative-analytical comparison in highlighting the role and importance of different music schools.

In short, the performance of the epic is an integral part of the Uzbek folklore, especially music. Bakhshi skillfully narrates the prose parts of the work, and sings the poetic parts in the form of a song and sometimes a musical setting (recitative). The songs are mostly sung on his own solo instrument. Dostonkhanlik is a unique and interesting literary and musical evening, which attracts the attention of listeners for hours. It is as if the listener involuntarily participates in the events of the work, imagining the content and images of the epic performed by a skilled bakhshi.

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